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RM

No. 1/3.

**Bargiel**  
**OKTETT**

Cmoll, Op. 15a.

Violoncell II.

Verlag von  
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in  
**LEIPZIG.**



# Breitkopf & Härtel's

## Bibliotheken für den Konzertgebrauch.

### KAMMERMUSIK.

Gruppe I. Nr. 1-50.  
Oklette, Septette und Sextette.



Jede Nummer und Stimme 30 Pf.

- 1/3. **Bargiel**, Oktett, Cmoll. Op. 15<sup>a</sup>. 4 Viol., 2 Br., 2 Vcell.  
 4/5. **Beethoven**, Septett, Esdur. Op. 20. Viol., Br., Horn, Klar., Fag., Vcell., Bass.  
 6. — Sextett, Esdur. Op. 81<sup>b</sup>. 2 Viol., Br., Vcell., 2 Hörner.  
 7/8. — Symphonie Nr. 6, Fdur. Op. 68, als Sextett (M. C. Fischer). 2 Viol., 2 Br., 2 Vcell.  
 9/11. **David**, Sextett. Gdur. Op. 38. 3 Viol., Br., 2 Vcell.  
 12/14. **Gade**, Oktett. Fdur. Op. 17. 4 Viol., 2 Br., 2 Vcell.  
 15/17. **Hofmann**, Oktett. Fdur. Op. 80. 2 Viol., Br., Vcell., Fl., Klar., Horn, Fag.  
 18/19. **Mendelssohn**, Oktett. Esdur. Op. 20. 4 Viol., 2 Br., 2 Vcell.  
 20/21. **Schubert**, Oktett. Fdur. Op. 166. 2 Viol., Br., Vcell., Bass, Klar., Horn, Fag.  
 22. — Menuett u. Finale. Fdur. 2 Ob., 2 Klar., 2 Hörner, 2 Fag.  
 23. — Eine kleine Trauermusik. Esmoll. 2 Klar., 2 Fag., Contrafag., 2 Hörner, 2 Pos.  
 24. **Serwaczynski**, Introduction u. Variationen. Ddur. Solo-Viol., 2 Viol., Br., Vcell., Bass.  
 25/26. **Spohr**, Doppelquartett. Dmoll. Op. 65. 4 Viol., 2 Br., 2 Vell.  
 27/29. **Svendsen**, Oktett. Adur. Op. 3. 4 Viol., 2 Br., 2 Vcell.

Eigenthum der Verleger für alle Länder.

Breitkopf & Härtel,  
Leipzig, Brüssel, London, New York.

## OCTETT.

## VIOLONCELLO II.

W. Bargiel, Op. 15<sup>a</sup>

**Adagio.**

*p* *f* *p* *pesante* *ff* *subito* *pp* *f* *cresc.*

**Allegro appassionato.**

*stringendo* *p poco a poco string. e cresc. f* *f marcato* *ff* *ff* *ff* *ff*

**A** *ff* *dim.* *p* *cresc.* *f*

**B** *pizz.* *p* *arco* *pizz.* *arco* *p* *cresc.*

**C** *f* *tranquillo* *f sempre* *cresc.*

## 3

K. M.  $\frac{1}{3}$ .

## VIOLONCELLO II.

Musical score for Violoncello II, measures 1 through 30. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various dynamics (f, ff, p, dim., cresc., arco, pizz., pp, fp, marcato, sempre ff) and articulations (accents, slurs, trills). Rehearsal marks I, K, L, and M are present. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff in measures 10, 15, 16, 17, and 18 respectively.

**VIOLONCELLO II.**

**N**

*sempre ff*

*dim.* *p*

1 2 3 4 5 6 7 *morendo*

**Andante sostenuto.**

*mf*

*f* *pp*

**Allegro.**

*ff*

3 *pizz.* 1

4 5 6 7 8 *arco* **A** *pizz.*

1 *arco* 1

*pizz.* 2 *arco* 2 *arco* 5 *p*

**B** *pizz.* 1 *f* 1 *arco* *p*

*pizz.* 1 *f* 1 *arco* 3

## VIOLONCELLO II.

C *p* *pizz.* *cresc. f* *p*  
 arco *pizz.* *p* *cresc. f* *p*  
 arco *ff* *Tempo I.* *mf*  
*impetuoso* *ff* *cresc.* *f* *p* *pp*  
 3 *molto tranqu.* *Tempo II.* 3 *pizz.* 1 2 *pp*  
 3 4 5 6 7 8 1 2 3 *sf*  
 4 5 6 7 8 arco *D* *pizz.*  
 1 arco 1 1 *p*  
 1 3 2 3 *f* *p*  
 E *pizz.* 1 1 *f*  
 arco *pizz.* 1 1 arco *p*  
 1 2 3 4 5 6 7 a tempo 3 *pizz.* 1 2 *p*  
*poco rit.* *sf*



# VIOLONCELLO II.

7

3 4 5 6 7 8 arco 1 pizz.

arco 1 pizz. *p cresc. f*

4 5 6 2 arco 1

*cresc.* **Tempo I.** *ff espress.* *ff* *p*

*pp* **Tempo II.**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

*pp molto tranquillo* *p*

**Allegro.**

1 2 3 4 5 6 7

8 9 10 11

1 2 3 4 5 6

7 8 9

Viol. I.

20 21 22 23 24

*ff*

4 5 6 7 8 9 10

**A** pizz. 6

*ff marcato* *p*

## VIOLONCELLO II.

arco *f* *pizz.* 6 arco 6 *f*

*espress.* *f*

**B** 20 *ff* *sf*

*vel.* 21 22 23 24 25 *mf* *f* **C** *p*

10 **D** 1 *pp*

8 *cresc.* *f cresc.*

**E** 1 2 3 4 5

6 7 8 9 10 11

**F** 1 *ff*

5 *cresc.* *ff*

# VIOLONCELLO II.

9

Violoncello II. Musical score, measures 1-31. The score is written in bass clef with a key signature of one flat. It features various dynamics (p, f, ff, cresc., marcato), articulation (accents), and fingerings. Measure 27 is marked with a repeat sign. The score ends with a double bar line at measure 31.

Violoncello I. Musical score, measures 1-19. The score is written in bass clef with a key signature of one flat. It features various dynamics (p, mf, f, cresc.), articulation (accents), and fingerings. Measure 11 is marked with a repeat sign. The score ends with a double bar line at measure 19.

## VIOLONCELLO II.

*pizz.* 1 *tranquillo* 1 1 1 2 3

4 **K** 5 6 7 8 9 10 11 12 1 2 3 4 5

6 7 8 *arco* 1 2 3 4 5 6 7 8 9 10

*cresc.* *cresc.*

11 *f*

**L** *f marcato*

1 2 3 4 5 6 7 **M** 13 14 15 16

*ff* *ff* *sf* *f*

6 7 8 1 2 3

*ff* *ff*

4 5 6 7 8 5 7 5

3 1

*sf* *sf*

*K. M. 1/3.*